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GST pulls plug on Canadian magazines

by Heidi Modro

MONTRÉAL (CUP)—With the Senate's battle against the GST almost lost, Canada's magazine publishers are afraid their industry will hit skid row next year.

Many of Canada's 315 magazines will probably fold within the next few years, said Catherine Keachie, president of the Canadian Magazine Association.

"I can't begin to describe the damage the GST will have on magazine publishers," Keachie said. "Magazine publishing in Canada is an act of faith, which cannot afford to withstand any more hardships than it already does."

Because magazine sales are price sensitive, Keachie predicts that the imposition of the tax will cause a direct drop of anywhere from seven to twenty-one per cent in sales of magazine subscriptions.

And to make matters worse, the Federal Government announced a cut in postal subsidies earlier this year to those magazines which distribute more than 50 per cent of their issues for free.

"Most magazine sales happen

through subscriptions," Keachie said. "With the changes in the postal subsidies and the imposition of the GST there's going to be a really heavy fall-out. And to complicate things even more, this is all happening during a recession."

Foreign magazine publishers, who will not likely have their subscriptions taxed at the border, will benefit from the GST.

And unless the federal government asks the U.S. and other governments to tax those publishers who distribute in Canada, Canadian publishers will probably be unable to retain the 40 per cent of the magazine market they now own.

"We're going to be giving American magazine publishers an at least seven per cent advantage on top of the all the economies of scale they already have," Keachie said.

Alongside the expected loss in revenue, many publishers will be hit with the burden of extra administrative costs, stemming from the skyrocketing amount of paperwork publishers will be forced to deal



with.

Most accounting systems in place now can deal with neither the tax nor the tax credits, said Johanne Shapira, business coordinator for This Magazine, a Toronto-based alternative magazine with a circulation of 10 000.

"It's taken a lot of my time to read and understand all the stupid government explanations of the

tax," she said. "It's just going to cause me more headaches because we're only two full time people working in the office right now."

Small independent outlets will be the hardest hit by the tax and will be the first to go under, Shapira said. They will be unable to absorb the extra costs as well as survive shrinking revenues.

"The GST is going to make life uncomfortable for us. It won't kill

us, but for smaller publishers it'll be a real disaster scenario," she said.

"We've never been taxed in the entire history of Confederation," she said. "The GST can only but have an inflationary effect on us."

More than one year ago, magazine publishers joined the Don't Tax Reading Coalition, which includes publishers, booksellers and newspaper associations.

At first, members of the Coalition hoped the Senate would block passage of the bill, sending it back to the House of Commons for further review.

But when Mulroney decided to bloat the Senate with extra Conservative representatives, many GST critics knew they'd probably lost their last hope.

"Canada has until now always made it a principle to ensure that we had a homegrown publishing industry," Keachie said.

"Our success so far has been very fragile. It's sad to see it all go down the drain because of a government's greed. It would be very cheap for the government to exclude taxing reading materials."

Profs don't appreciate architecture of the flesh

by Dan Robins

These days, architecture consists largely of straight lines, flat surfaces, and cold colours. You know - fleshless.

But not all architecture is like this. Take one of the projects for a recent assignment in a 500-level architectural course. It's got flesh - and medical drawings, the Virgin Mary, and Jolly Peckers.

Students were supposed to start with a two-dimensional historical depiction of "lived space." This was to provide the inspiration for their three-dimensional project.

For her "lived space," Julia Loktev chose the human body. The depiction of this is a series of five medical drawings, used from the sixth to the thirteenth centuries. All of them are very male (even the pregnant one), very schematic, and very fleshless.

So Loktev added flesh. Ground beef, that is. Woulda been fine, only it was part of an exhibition of the finished projects, and after being left overnight, the flesh was not so fresh.

A reception was being held Friday. Other students complained. The professor's secretary, Susie Spurdens, removed the meat. "Most people didn't really appreciate the smell," she said.

"You have to understand that this is a public space, and the rotten

meat didn't smell so nice."

Professor Alberto Pérez-Gómez, who teaches the course in question (Architectural Intentions from Vitruvius to the Renaissance) said that it was the democratic thing to do. "Anyway, I don't think (the piece) has much to do with architecture."

Loktev was surprised by the reaction. "Lots of people didn't know what to make of it," she said. "The professor's secretary was certainly offended by it. But I wasn't setting out to be offensive. It didn't occur to me that it was going to be so very controversial." After all, "it wasn't as though I'd come in and pissed on the other pieces."

During the reception, she replaced the meat, but it was gone again by Friday evening. Also, the other elements of the project had been disrupted. "It looked as though it had been swept quite deliberately to the side," she said.

She replaced the meat, but left the rest of the piece as it was. This was not to last, for by Monday, the project had been meticulously set back up - sans meat.

And when she went back yesterday, it was gone. The note she received said it had been moved outside the building "for sanitary reasons." She found it, placed neatly in a garbage bag. Ironically, she was going to get it in order to take it apart.

Loktev admitted "the flesh was starting to colonize the space." Still, "the body is fleshy and does smell bad a lot of the time," she said. "Not everything is nice."

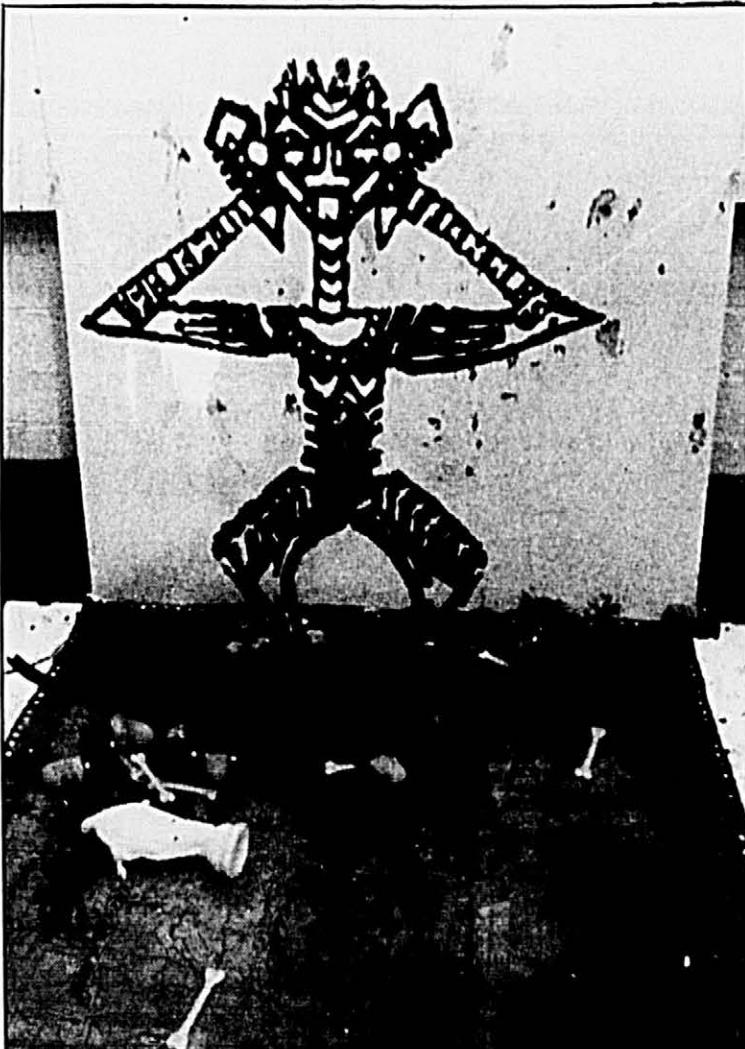
The piece itself wasn't just meat. It was meant to comment on the way the drawings depicted human beings as lacking in flesh, sexuality and movement, as well as the idea of "the woman only as a womb," said Loktev.

Incorporated into the piece is a glow-in-the-dark Virgin Mary. The woman who filled her womb without engaging in actual intercourse is a powerful woman-as-womb image.

Another figure, a two-dimensional primitive metal figure, forms a centrepiece for the work. Loktev added a womb to this figure - a womb consisting of a meat-stuffed condom with a glow-in-the-dark saint sticking out of it.

Interestingly, "the one part (of the piece) they didn't touch was the womb," she said, "which is all very ironic considering the piece was in part about the tyranny of the womb."

In a circle around the metal figure are arranged the Jolly Peckers, wind-up hopping penises that are strung out along a traintrack. In the background, a film loop of a man playing an accordian shows the movement the medical drawings lack.



Julia Loktev's strategies against architecture, without the meat, but with the Jolly Peckers.

Spurdens said that although some people were offended by the piece, that was not a reason for its removal. "That's a personal problem" for the offended people, she said.

Although originally Loktev was dealing mainly with the medical drawings, her assignment "came to function in the architectural context," she said. The body may be in

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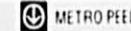


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Chamorro puts cultural FIN to FSLN

by Adam Jones

Factions of the Nicaraguan coalition government led by Violeta Chamorro are waging a war against the cultural legacy left by ten years of Sandinista revolutionary rule, according to one of Nicaragua's best-known musicians.

Luis Enrique Mejía Godoy says a "sect" of the new regime is seeking to erase all evidence of the Sandinista years in power. The present mayor of Managua, formerly a supporter of the Somoza dictatorship, has decreed that the famous downtown murals depicting central moments in Nicaraguan history should be painted over.

The same mayor has altered the huge letters spelling out the initials of the Sandinista Front, "FSLN," which were etched onto a hillside overlooking the capital. The letters now read "FIN," or the "end" of Sandinista rule. In the city of León, meanwhile, the new director of the municipal library has ordered the public burning of all reading materials deemed "pro-Sandinista."

"What we're seeing is a reaction

against ten years of revolution," Mejía told the *Daily*. "Not only does it represent a loss for Nicaraguan culture, but it's an obstacle to Violeta Chamorro's attempts at *concertación*," the creation of a national consensus to address Nicaragua's crushing economic and social problems.

Mejía, 45, leads the salsa-rock fusion band Mancotal, which was born shortly after the Sandinista Revolution of 1979 and has spent the last decade touring and recording worldwide. He was in Montréal for two solo concerts, including a sold-out show at Café Campus Monday night.

The performances were part of a cross-Canada benefit tour for Tools for Peace, a solidarity organization which has sent millions of dollars in material aid to Nicaraguan mass organizations since 1981.

Despite the actions taken by Managua's mayor and the library director in León, Mejía says many aspects of cultural policy remain to be clarified in the wake of the Sandinista electoral defeat last

February.

"In particular, the role of the mass media is not at all clear," Mejía notes. "We (Sandinistas) still don't know what are the rules of the game."

"Will I have the right to go back to Nicaragua and appear on (state) TV and radio, to tell my fellow citizens about the solidarity I've experienced here in Canada?"

Mejía says he is seeking, in words and music, to defend the gains of the Sandinista Revolution, not to oppose the new government as such. "I have nothing personally against Violeta Chamorro. She's a moderate, and there are many other moderates in her government. But in a democracy you have the right to express yourself as you choose, and what we are sensing now is a very negative atmosphere."

Has he encountered any difficulties in bringing his music to Nicaraguans since the Chamorro regime took power? "For me, it's not a problem, because I'm mainly playing in the streets, in clubs — forums over which the government

has no control," Mejía says.

The electoral defeat was profoundly traumatic for the Sandinistas, who had expected a clear victory over the 14-party UNO coalition headed by Chamorro. Still, Mejía says that as "a Sandinista militant," he sees no need to fundamentally revise his approach to music and politics. "I don't draw a line in my mind between pre- and post-election."

At Café Campus, Mejía gave the audience a taste of some of his new material, written in the aftermath of the Sandinista defeat.

"One of my new songs is satirical, ridiculing the new cathedral they're planning to build in Managua. It will cost six million dollars, and it's being financed by a baseball team in Miami."

"We don't need a new cathedral. I just see it as part of a broader trend of building clubs for rich people who can get together to show off their beautiful clothes. The real cathedral, the real church, is in the hearts of the people."

As a Sandinista activist, Mejía

is closely involved with the process of re-examination, self-criticism, and reorganization currently underway among Sandinista ranks. Although this process has brought to light factional differences which were papered over during the years of U.S. embargo and national emergency, Mejía says "the discussion is now more rich than before. The (Sandinista) Front is stronger, more critical now."

Are the Sandinistas directing their energies toward recapturing power in the next presidential elections six years away? Mejía shakes his head. "The most important thing is the grassroots. If we don't get our act together at that level, it will be a terrible mistake. Power doesn't lie in winning elections — that's just demagogic."

"We as Sandinistas have to be with the people as leader and guide, to provide them with the tools to realize their goals."

"In that sense, our task is the same as it was during the period of the armed struggle. But now the struggle is a political one," and that means changes are in order, he says.

Pretences to gender panic

by Robin LeBaron

We may have made the assumption too fast that the destruction of the old male roles would necessarily lead to something better.

Arthur and Marilouise Kroker presented their interpretation of the symbolism of male gender identity at McGill last Thursday under the title *The Hysterical Male*. Their lecture/performance, a combination of pop music, slides, and pontification, described a male identity based on technological nihilism and institutionalized cruelty.

For the Krokers, the sacrificial victim is one extreme of the male identity. Elvis as an American Sun God, caught in a cultural apparatus creating him as an offering to the demon of the popular imagination, drugs, is the paradigmatic example.

On the other end of the spectrum is an image of the cynical, purified, technologized body. The half-metal body of Robocop is the film version of this ideal; Michael Jackson's facial restructuring is an example slightly closer to 'reality'. These themes of purity and technological power provide the image in which skinheads create themselves.

These understandings of male sexuality are linked with larger social themes. The sacrificial image has its basis in the resurgence of social fears about bodily purity. Mass media plays on the dangers of secretion, leakage, contamination and infection.

Anxiety over odour and bodily fluids, AIDS and drugs have become social nightmares. It is to these dangers that sacrifices are offered; not only in the form of popular heroes, but also members of minority and disenfranchised groups.

The latter are portrayed in the television rituals of the war on drugs; of police brutality; of conjugal violence; of the scenes of the barricades at Oka; of the massacre at the École Polytechnique. Americans, the Krokers claimed, are "enfolded within the horizon of sacrificial culture."

This general retreat from the body is linked with a nihilism inspired by a belief in technology. Technology provides the impetus for the purified, 'cybernetic' image, the image of cynical sexuality. This search is the other side of the fear and disgust inspired by the secreting body.

In the ideal form of the flight from impurity, computers will be capable of providing the brain with pre-selected sensations and images, so as to alleviate it from the constraints of the body altogether. The illusion of bettering our condition through 'progress' discourages any other attempts to understand humans.

This account of present social trends has some reasonably important aspects. The connections drawn between themes of bodily purity

and gender identity, for example, may provide some with their daily dose of inspiration. The emphasis on a sacrificial element in American culture, a latterday bread and circuses phenomenon, is also relevant in a time when media spectacle has such political impact.

The questioning of the role of technology in the creation of mass consciousness is particularly important. Critiques of technology are virtually non-existent in North American political thought, and those which are current are usually linked with the environmental movement.

Several things detracted from the Krokers' account, however. The jargon made the performance relatively inaccessible to anyone not well-versed in the niceties of the post-modern scene. Ritual homage was offered up to Baudrillard and Kristeva, and buzz words like 'seduction', 'resentiment', and even 'panoptic' appeared regularly throughout the lecture.

Intellectual elitism may not be a particularly effective means of transmitting the substance of the account of the dangers of mass media to a broad audience. Analyses similar to that of the Krokers' have been made in considerably less pretentious language.

The discussion also left somewhat vague the sources of the social phenomena described. When questioned on this point, Arthur

Kroker explained that he did not believe that 'body fascism' was the result of a deliberate conspiracy. A slightly more precise sociological account would be useful, however.

How are images of bodily purity generated in the media? How are they reiterated by different groups in society?

Finally, the lecture was couched in fairly reductive terms. Rather than the more cautious academic

"certain social groups perceive...," the Krokers tend to describe their interpretation of social trends as if it was the only way to understand contemporary culture.

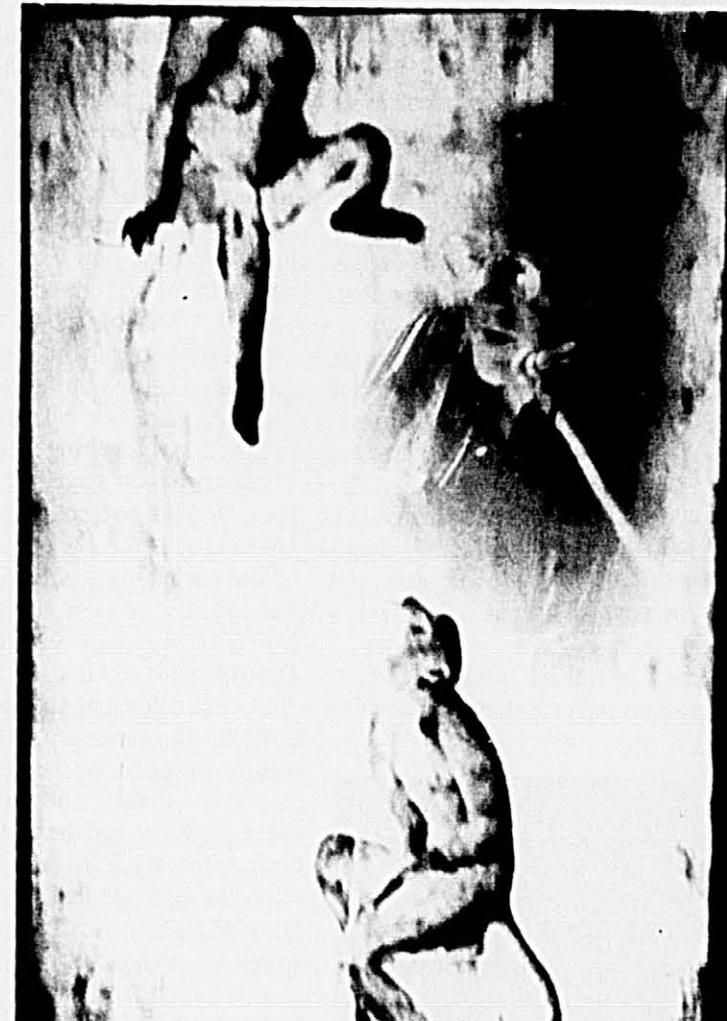
The lecture was a publicity stunt for a similarly-titled book by the Krokers, which will be released some time this month. For all those with friends who really want to know more about penis burnout, here's the perfect Christmas gift.

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DAILY PHOTO BY ROB MACFARLANE

Artists counter Oka amnesia in media

by Lina Saigol

"One eventually tires of all things in life." The media seem to follow this philosophy as the 'Oka Crisis' slips quietly out of sight, taking with it the memory that many Québécois supported the Mohawks.

In direct retaliation against this sweeping presumption, six Québécois artists collaborated to write a letter recognizing the fundamental rights of native peoples. The appeal for public understanding appeared full-page in *Le Devoir*, November 7, with

signatures from dozens of supporters.

Carole Beaulieu, one of the artists, says the accusation of no non-native support in Québec is ill-founded.

"In August of this summer, 1500 of us marched in Montréal. On the same day, for greater impact, there were marches held all across Canada. We were the only march that wasn't reported." The only coverage was a little piece in one paper calling the Montréal march a party.

"When (the crisis) happened, I was amazed at how everyone became polar-

ized on the issue," Beaulieu said. The media decided to communicate only the negative aspects of the non-native reaction in the public, she said.

Artist Andrew Forster, who helped pen the letter, said, "The whole Oka crisis happened without public accountability. There was no inquiry by the media as to the ambiguous role of the army, police and other authorities."

Forster said his group wanted to link Oka with larger issues of native rights through their letter, to show it was not an

"isolated incident." They aimed to make a statement of position with this letter, not just a pledge for donations.

Response, according to Beaulieu, has been strong. She has been interviewed on CBC's *Daybreak* and several other radio shows.

Québec is a pin-head on the map of Mohawk supporters who were ignored during the crisis. Some of the supporters are worried the media biases may repeat themselves to protect the interests of the government during the up-coming court

trials.

What ever happened to the press? Censorship through subtlety is more dangerous. These Quebecers have taken a stand against the Mohawks in a public forum.

"We can do little to stop the press (but) a letter such as this will fully keep Oka in the public eye," Forster.

Flash, trash and the irony apocalypse

by Timothy Long

TORONTO (CUP) - It is 22h35, the dimly lit Beehive Club is nearly full to capacity, and Brenda Ann Sullivan is visibly upset.

"Sixth?" she asks, incredulous. "They put me sixth? John told me I'd be going fourth. I just hope the crowd isn't too drunk by the time I get on."

'John' is John Simone, the host of the Flash and Trash Talent Contest. Tonight, John Simone is wearing a gold lame jacket, a pink bowtie, and a pair of impossibly thick horn-rim glasses. He is, in the kindest sense of the word, a geek. He is, however, a geek with a keen sense of style: right now he is standing on the bar, performing an intricate Latin American dance. "Fun!" he exclaims. "Everybody have fun!" He is happy.

Brenda Ann Sullivan is not happy. "Sixth," she chants over and over again, her voice uneven. Her friend Sam tries to console her, assuring her that a drunken crowd is a friendly crowd; besides, he adds convincingly, her act is so good it can't fail with anybody. I admire Sam's powers of persuasion, losing sight, just for a moment, of the fact that he is a

puppet, a Wrinkles doll with whom Brenda Ann performs her ventriloquism act.

What a good idea it would be to declare a ten-year moratorium on irony, in order that our bankrupt culture might have a chance to rejuvenate itself.

The Flash and Trash is a two-hour ode to irony, a calculated celebration of all that is silly and campy and worthless. John Simone is not stupid: he knows that this stuff sells, that audience feel most comfortable with performers who are palpably talentless. He has therefore assembled an impressive crew of low-grade performers, singers and dancers and comedians with only one thing in common: an inability to excel in their chosen field.

After a brief production number in which he delivers a heartfelt-and brutally off-key - rendition of "Razzle Dazzle 'Em," John Simone introduces the first act. She is a woman in her mid-twenties, dressed entirely in yellow. She is a scat-singer, like Ella Fitzgerald. She is

not very good at scat-singing at all. Her utter lack of talent does not, however, seem to faze her: bounding about the stage with the energy of a three-year old, she doo-wops and skee-dates from the bottom of her talentless heart. The crowd loves her. The judges love her. I love her. When her act is over, I - and not just I - applaud heartily and sincerely, not so much for her specifically as for the idea she represents: that anyone, regardless of intellect or talent level, can hold an audience's attention for a full three and a half minutes.

The next three acts (a bald dub poet, a screaming country singer, and the self-described "only East Indian Elvis impersonator in Toronto") are similarly delightful. It is now 23h45, and the entire crowd is drunk: drunk on good will, drunk on good times, and - in my case - drunk on six consecutive rum and cokes. When the fifth act, a young singer named David Mass, comes on stage, we warmly applaud him, fully expecting another epiphany of kitsch.

But something is wrong. David Mass has assumed a very unironic attitude. David Mass is nervous. Truth be told, David Mass is terrified. As he begins his song - a likeable tune entitled "I Want To Be Rich" - his hands are shaking and his voice is quivering. As the first verse concludes, the shaking and quivering suddenly get worse, and the crowd begins to laugh derisively. Even John Simone gets in on the act: standing directly behind David Mass, he makes faces and does his spastic bar-top dance.

I'm laughing too, but only half-heartedly. I, like David Mass, am deeply nervous; for I know that Brenda Ann Sullivan, the ventriloquist I met at the bar before the show, is the next performer. She has come here specifically because John Simone has promised her that the crowd will be warm and supportive and forgiving. Now she faces the prospect of a drunken audience which has just had its first taste of blood and is thirsty for more.

David Mass mercifully ends his song, and John Simone - now looking less spastic than bored - introduces Brenda Ann. She comes on stage, Sam the puppet in hand. The audience is silent. Brenda Ann begins to sing. The song: "Somewhere Out There." I cringe.

I know exactly what's going to happen. Sam the puppet will start singing the man's part of this truly execrable duet, the audience will laugh with unconcealed



Stain-face Man and others revel at Toronto's Beehive Club.

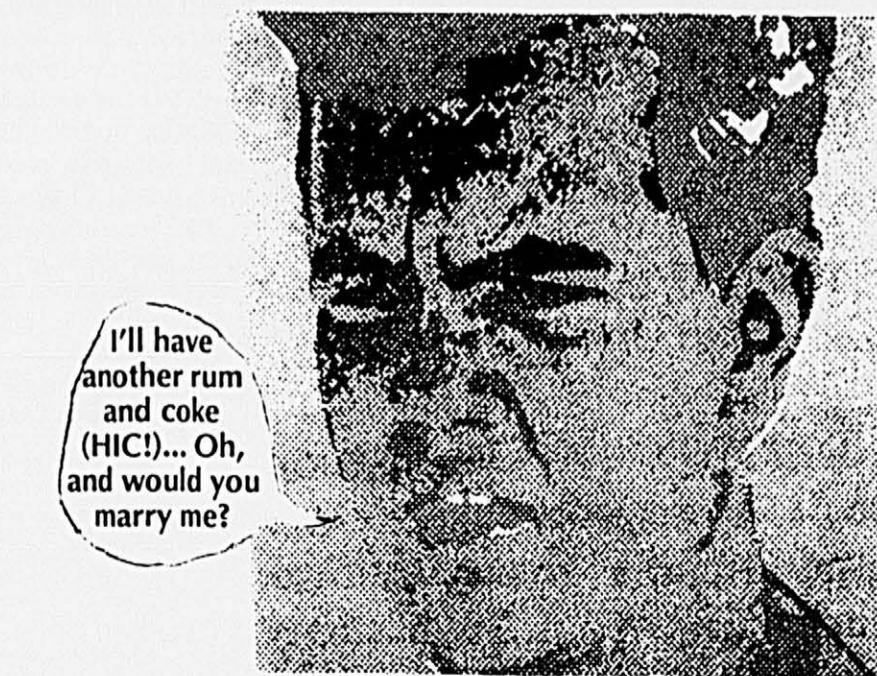
disdain, and that will be the last time Brenda Ann Sullivan performs in front of anyone. I start to think about how much I hate ironic downtown types, and about what a good idea it would be to declare a ten-year moratorium on irony, in order that our bankrupt culture might have a chance to rejuvenate itself.

Of course I am wrong. Of course Brenda Ann is a huge hit. Her secret is this: instead of performing Sam's part herself, as a normal ventriloquist would, she has Sam lip-synch to the original James Ingram version of the song. Bril-

liant. Absolutely brilliant. The idea is just stupid enough, just pointless enough, that the audience embraces it, and gives Brenda Ann Sullivan the night's warmest round of applause.

It is now 1h05. I am working on my eighth drink, and it suddenly strikes me - quite seriously - that I want Brenda Ann Sullivan to marry me. But I am too late:

she is standing on stage with a beaming John Simone, surrounded by fellow contestants and a pulsating throng of well-wishers. The Flash and Trash Talent Contest is over, and Brenda Ann Sullivan now belongs to the world.



Cocteau twins go to Las Vegas

by John Montesano

Taking pop band Cocteau Twins' tour is like putting together a square puzzle made up of many pieces. You can spend many hours trying to put the puzzle together, impressing your friends, but ultimately leave with pieces for it to be worthless.

The Cocteau Twins' tour to Las Vegas, and played to their faithful followers at Eglise last Tuesday. The signs of what's good in the techno-wizard product.

An inspiring and absurd becomes unfocused in a technical delivery. From Liz Fraser, guitarist Robert, bassist Simon Raymond, and the tarists were added for the Scottish band has developed a studio sound.

Fraser's melodic voice is rich and penetrating, and mispronounces every word. She admits it's out of a lack of confidence, but she uses her shield to sing with these vocal accents, used more like a musical instrument than a voice.

As producer, Guthrie's musical overlays to a musical effect can be trance-like, surrounds and moves you like a silk string.

Very delicate, and a bit reproduced live, it's like you're being edged along a steel rod. Most bands are overly interested in making sure their gadgets were correctly set up.

For the most part the night was contrived and predictable. They relied heavily on Guthrie's systems. Thrills were few, save Fraser's spiral song and stage presence. But, her exhausting vocal arrangements took her own capacity.

The Cocteau Twins are guilty of being too good. Their production skills are impossible to duplicate without drowning the musical appeal.

Dealing with an experimental band that is brilliant in uncorking a great bottle of wine, it's been left too long, things you only fuck fr

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EDITORIAL

Don't change the channel

The McGill Tribune exists because ten years ago Students' Society demanded a communications channel between members and their elected representatives. Tonight, council decides whether to keep the lines open or to cut through them with a big pair of snippers.

The *Trib* is calling for more editorial independence from Students' Society. A noble ideal - when that non-interference is contingent on staff democracy and the healthy structures of an open, participatory structure.

This isn't the case with the *Trib*'s proposed autonomy.

Compare the current contract between Students' Society and its 'official voice' with that proposed this month by the chairperson of the Tribune Publications Board.

Two major changes should worry students. In the past the *Trib* stood as an outlet for the views and positions of our elected reps. Under the new terms, the *Trib* slips out of the hands of council and into the hands of a lone Editor-in-Chief, as council slips out of students' earshot.

As well, the proposed changes would eliminate the "newsletter" component of the *Tribune*'s function, making it more difficult to keep informed of campus activity.

Of course, no one will be satisfied with the silence and before long we'll be calling for a replacement organ to fulfill the role the *Trib* used to play. And that will cost money.

Instead, the Society's executive and council should be taking full advantage of the *Trib* as a means to fulfill their promises of open and responsible representation. Their neglect of the *Trib* in recent years is probably one reason behind the paper's wish to formalize the split.

It's a bad time to have a baby, both economically and ecologically. When the publications that already exist on campus are used to their full potential or exhausted, then maybe we'll proliferate. Until then, let's concentrate on making the existing publications healthy and purposeful.

Staff of the McGill Daily

Block around the clock

by Dave Block

The recession gets blacker. The *Daily* gets thinner. Where's all the 'culture'? Crammed into this week's *listings*. So get unzipped and climb aboard.

Today, after you've dropped by *Meet the Daily* in Union 302 to buttonhole an editor (or some hapless listings writer) with your ideas on everybody's favourite student press-gang, and sucked up a taco or two (12-14h), the agenda for the day gets much less obvious...

Woody Allen's *God* is being worshipped in the Alley today and tomorrow at 16h, but at the same time at Loyola campus at Concordia (848-3586) the film *When the Mountains Tremble* about Guatemalan activist Rigoberta Menchu will be screened...

Then, after nightfall, if you want to watch a film, will you catch *Labyrinth of Passion*, an early Almodovar film at the Rialto (274-3550), or *River's Edge*, with the catalytic weirdness of Dennis Hopper meets Crispin Glover in Frank Dawson Adams auditorium at McGill (19h30)? Or, of course, you might want to take in a piece of the *Image et Nation* gay and lesbian film festival (thru Nov 25, 499-0159) or maybe the computer film festival (thru Dec 4 at Parallèle, Goethe, Prim and the Museum of Fine Arts, call same # as for *Image et Nation*). Oh, dear...

And if you get an urge to commit visual art, the usual options abound at St-Laurent's independent galleries, especially a new François Giroux interactive video installation that's opening at 19h at gallery PRIM (3981 St-Laurent, suite 310, 849-5065). Also look for *Kinetic Kontrol*, an exhibition at Bistro Timénés (4857 Avenue du Parc) of work by Laurie Armstrong, officially vernissaging Nov 27 at 20h but as ready to be eyeballed *tout de suite* as it'll ever be...

As for the 'scene', tonight's best bet looks to be the *Bliss* with Phleg Camp

black-tie (and black everything else) affair at Foufounes (87 Ste-Catherine E.) for five bucks, and the *UK Secrets* night of Brit indies at the Rockaway (3745 St-Laurent)...

But please don't start an evening's romp before dropping in at the Anti-Gulf War Coalition founding meeting at the Yellow Door (3625 Aylmer). Remember Jim Carroll's "I ain't gonna die for Standard Oil"? Well, he just might, unless we do something about it. Please come help.

On Friday, you might want to hop up to Ficciones (111 Duluth O.) for a literary birthday party with Montréal poet Michael Harris at 21h, or catch up on festival-going... Saturday night the ménage à Jane's Addiction squirms up to the stage at the Rialto, and McGill gets some *Comic Relief* in the Ballroom area...

Monday, the Concordia Women's Centre continues with Kathleen Shannon's *Faithful Women* video series 12-13h30, parts 4 (Mon.) and 5 (Tues.), the first focusing on Palestine/Israel questions and the latter on interfaith women's community dialogue. And a McGill grad student goes for the crotch with *Anatomy of Desire* (Phallic (In)Significance in the Pornographic Bodyscape) in the Peterson Hall faculty lounge at 16h...

Tuesday, don't miss a perspective on violence against women and the Polytechnic Massacre on (believe it or not) CBC's *Man Alive* at 21h30, unless of course you're out at Tuesday Night Café's adaptation of *Wuthering Heights*, but of course it continues till the 30th, so why hurry?

And, finally, next Wednesday completes the cycle, capping the week with the opening of Concordia's production of *Peer Gynt* in the D.B. Clarke theatre at 20h (thru Dec 2, call 848-4742) and the Pixies at the Rialto supporting their less-interesting-than-before career. And that is it.

EVENTS

Thursday 22 November

Meet The Daily for lunch. Come talk student press over tacos with the Daily staff. All are welcome (especially the discontent). Union 302, 3480 McTavish. 12h-14h.

External Affairs' Howard Balloch talks on "Canadian Foreign Policy and the Gulf Crisis". Leacock 232. 13h.

Jürgen Meissel of U of Hamburg will speak on verbal functional categories (linguistic stuff). Bronfman 501. 16h.

If you missed this year's McDonald-Currie lecturer yesterday, you can see him today. He is UBC's constitutional god Alan Cairns and he will be asking "Why Is Constitutional Reform So Difficult?" Info: 398-4294. Leacock 26. 16h30.

Letterwriting and food at the final meeting this term of McGill for the Ethical Treatment of Animals. Union 410. 16h30.

U of Kent at Canterbury, England's Paul Stirling will be speaking on "Information, Knowledge, and Change: Labour Migration and Development in Turkey." Leacock 728. 16h30-18h.

McGill Real Estate Club presents Robert Percy, V.P. Canderel Development Corp. who will give "A behind-the-scenes look at the Royal Trust Building." Somewhere in Bronfman. 18h.

"Evaluating Development Work" is the last in a discussion series by McGill International Development Students Association. Burnside Hall, Room 426. 19h.

Founding meeting of McGill Anti War/Troops Out Coalition. Info: 284-6834. The Yellow Door (basement), 3625 Aylmer (just N of Prince Arthur). 19h30.

"The River's Edge" with Keanu Reeves and Crispin Glover and Dennis Hopper. \$1.00 members and seniors. \$3.00 non-members. Frank Dawson Adams Auditorium. 19h30.

CBC/McGill Series. Antonio Lysy (cello) and Andrew Tunis (piano) play works by Bach, Chostakovitch, Martinu and Webern. Pollack Hall, 555 Sherbrooke W. 20h.

Cappella Antica plays works by Josquin Des Prez. Redpath Hall, 3461 McTavish. 20h.

The Transformation of Man. A series of video-taped dialogues between philosopher J. Krishnamurti, physicist

David Bohm and psychiatrist David Shainberg. 3700 McTavish, Room 129. 20h.

"Trends In Jewish Canadian Writing" is discussed by three famous Canadian poets: Sharon Nelson, David Solway and Miriam Waddington. Info: 845-9171. Hillel House, 3460 Stanley. 20h.

Food Drive to Sun Youth and other missions and shelters. Boxes in most departments on campus. Till 19 December. Info: 398-6819 or Union 414.

Actual scribblings of Kirkegaard on display in McLennan Library Lobby. Regular library hours.

Continued dead fish. "Endangered Spaces: Endangered Species". Redpath Museum, second floor. 9h-17h.

Friday 23 November

There is a beautiful pipe organ on campus and it is going to be played by Paul Jessen as part of the Organ Recital Series. Redpath Hall, 3461 McTavish. 12h15.

"My Life As A Dog" is a nice movie presented by the Film Society. Popcorn and refreshments on sale. \$1.00 members and seniors. \$3.00 non-members. Frank Dawson Adams Auditorium. 19h30.

McGill Jazz Band I at Pollack Hall, 555 Sherbrooke W. 20h.

Food Drive (see above). Soren Kirkegaard (see above). Dead fish (see above).

Saturday 24 November

"My Left Foot" is another Film Society presentation. Popcorn and refreshments on sale. \$1.00 members and seniors. \$3.00 non-members. Frank Dawson Adams Auditorium. 19h30.

Comic Relief for the McGill Food

Drive with David John McCarthey, Jeff Rothpan, Radio Free Vestibule, Carla Collins, Ricky Bronson and McGill Theatresports. \$2.00 with 2 cans of food, \$3.00 with 1 can, \$4.00 with no cans. Union Ballroom, 3480 McTavish. 20h.



NEW TITLES:

- The White Hoods; Canada's Ku Klux Klan - Sher
- Rivers Have Sources, Trees Have Roots: - Speaking of Racism - Brand
- Anatomy of Racism - Goldberg
- 1991 Calendars
- Greenpeace
- New Internationalist & others

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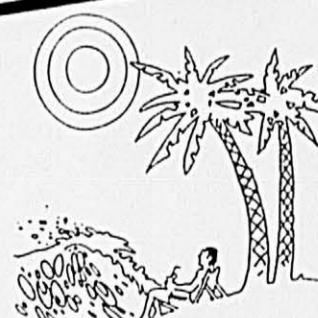


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McGill students: \$3.50 per day; \$2.50 for 3 consecutive days, \$2.25 for 4 or more consecutive days. McGill Faculty and Staff: \$4.50 per day. All others: \$5.00 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing.

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341 - Apts., Rooms, Housing

Roomate needed: 5 1/2 to share with one other. Downtown, female, non-smoker preferred. Call 937-7286.

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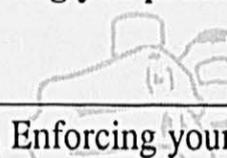
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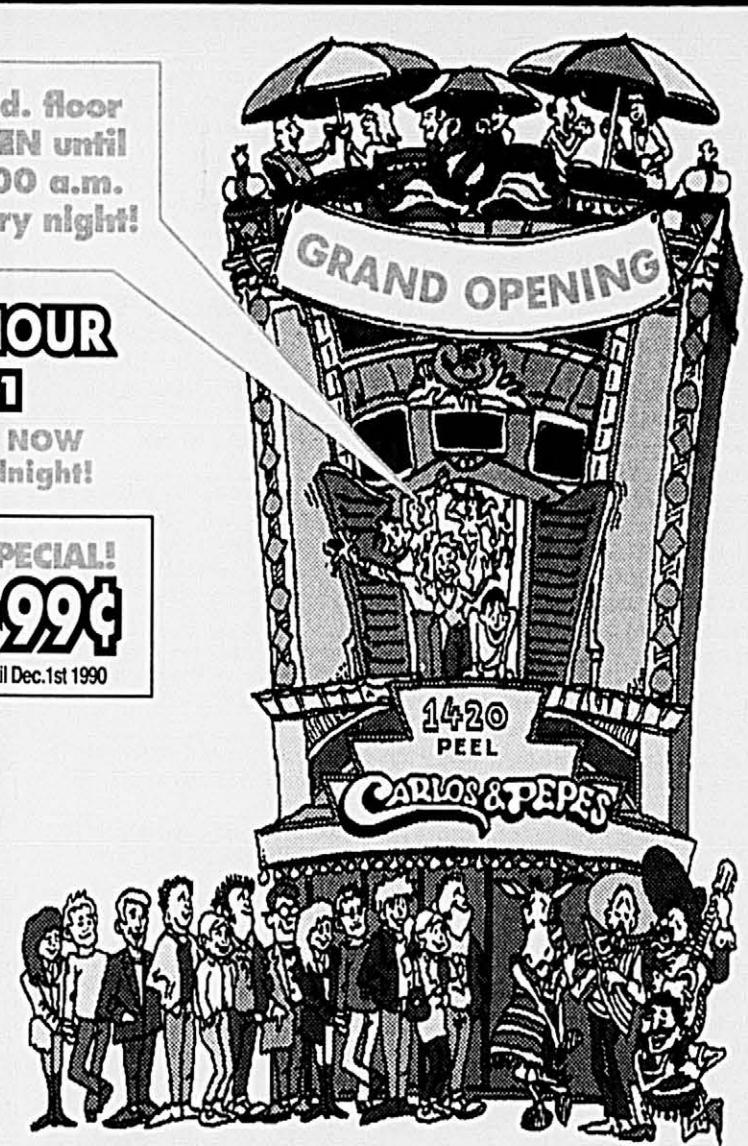


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